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THE INDRAJIT-KĀVYA OF ŚRI RAGHUNĀTHA-DEVA

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1. The Manuscript

The *Catalogus Catalogorum* of AUFRECHT does not record any Ms. of the *Indrajit-Kāvya* nor does it mention it under any of the several authors bearing the name Raghunātha. The text of the poem which is edited for the first time in the following pages is based on a unique Ms. in the possession of Śrī B. L. Partudkar of Prabhani, Hyderabad (Dn.). Prof. P. K. Gode was kind enough to place the photo-copy of the Ms. at my disposal for editing this short but sweet and quite interesting newly discovered poem. I am very highly obliged to these two scholars for their kindness which has enabled me to edit this work.

The Ms. is written on hand-made paper in Devanāgarī. It consists of 5 folios, of which fol. 5^b is blank. There are 8 lines to a page on foll. 1-3 and 9 on foll. 4-5^a, and about 30 to 32 letters to a line. The hand-writing is clear and medium-sized. The Ms. is complete, but bears no date. As I have not seen the Ms. it is not possible to surmise its age from the paper on which it is written.

2. THE POEM—Its Title and Summary

The poem narrates in 41 stanzas the miraculous and moving incidents following the death of Meghanāda alias Indrajit, the eldest son of Rāvaṇa, at the hands of Lakṣmaṇa and ending with the self-immolation of Sulocanā, the devoted wife of Indrajit, on the funeral-pyre of her husband. As such, the title, *Indrajit-Kāvya,* is not quite appropriate. For the poem deals with the love of Sulocanā for her husband and her determination to follow him even in death. It would have been much better if the poet had incorporated her name in the title itself to give her due prominence which she amply deserves.

The Summary: Stz. 1—Salutation to Śrī Rāma and invocation for his blessings. Stzs. 2-6—While Sulocanā was sitting in her palace, surrounded by friends, all of a sudden, a hand falls into the court-yard. Sulocanā recognises it to be her husband's hand and laments over his death. Stzs. 7-9—The letter written by the

lopped off hand: the sacrifice of Indrajit was destroyed by the monkeys and his head, which was cut off by Lakṣmaṇa, was taken to Rāma. Stzs. 10-12—Sulocanā decides to go to Rāma, and follows on a mare the palanquin in which the hand was placed. Stzs. 13-18—First she goes to Rāvaṇa to take his permission to go to Rāma to claim her husband's head. Though Rāvaṇa was reluctant to grant the permission, his queen Mandodarī allowed her to go there. Stzs. 19-21—As she arrives at Suvela mountain where Rāma had encamped, she is mistaken for Sītā by the monkeys, but is recognised by Bibhīṣaṇa. Stzs. 21-24—She requests Rāma to give her her husband's head. On her informing him about the letter written by the dead hand, she is called upon by the monkeys to prove the veracity of her statement by making the head to laugh. Stzs. 25-29—Earlier attempts to make it laugh having failed, she said at the end that she would have brought her father to the aid of her husband, had she been but present on the battle-field. No sooner had she uttered these words, the head laughed. The monkeys thoroughly astonished at this miracle requested Rāma to explain it. Stzs. 30-35—He told them that the head had laughed because Lakṣmaṇa who had killed Indrajit, was himself an incarnation of Śeṣa-nāga, the father of Sulocanā; the killer could not indeed have been the saviour! Lakṣmaṇa laments for having been responsible for the death of his son-in-law and is consoled by Rāma. But he taunts Rāma who had himself lamented on the abduction of Sītā. Stzs. 36-38—Rāma offers to revive Indrajit but is dissuaded from doing so by Hanūmat. Stzs. 39-41—Sulocanā deplores in her heart the opposition to revival of Indrajit offered by Hanūmat, bows down to Rāma, asks for her husband's head and receives it with a blessing from Rāma that she would be reunited with her husband in heaven.

3. Other Versions of the Story and the Source of the Poem

This story is not found in Vālmīki's *Rāmāyaṇa* or the *Mahābhārata*. Though the story of Rāma is found in *Harivaṁśa* and the ten *Purāṇas* viz. the *Agni p.*, the *Brahma p*,, the *Brahmāṇḍa p.* the *Bhāgavata p.*, the *Devī-Bhāgavata p.*, the *Matsya p.*, the *Padma p.*, the *Garuḍa p.*, the *Vāyu p.*, and the *Viṣṇu p.*, none of these works contains a reference to these incidents. The *Ānanda-Purāṇa*, however, is the only Sanskrit work, so far as I know,

which gives the story of Sulocanā. But in Maharashtra it is quite well known and is extant in oral tradition and literature. The *Bhāvārtha-Rāmāyaṇa*[1] of the saint-poet Ekanātha (16th Century A.D.), the *Rāmāyaṇa* of Śrī Rāmadāsa (died 1682 A.D.), the *Rāmavijaya of* Śrīdhara (died 1730) contain this story with some variations. Honājibāla[2] (born 1790 A.D.) has given the story as it occurs in the *Rāmavijaya* in a '*lāvaṇī*', for there are several verbal similarities between the two accounts. Paraśurāma, another Maharashtrian bard also has written a '*lāvaṇī*' on the same story. There are five short Marathi works and three dramas based on this very story.[3] I do not know whether versions of the *Rāmāyaṇa* or independent compositions in other Indian languages give this story or not. The well known Bengali poet, Michael Madhusudan Dutt has written a big poem in English entitled the *Meghanadbadh* in 1861. But I cannot say whether the story of Sulocanā's self-immolation is contained in it or not.

It is very difficult to say what the source of the present poem is. A comparison of this poem with the *Ānanda-Rāmāyaṇa* reveals more points of difference than of agreement. There are many striking similarities, however, between our poem and the *Rāmavijaya*. But this is not sufficient to lead to any decision of the question of the source, as the poem also agrees closely with the story as known from the oral tradition current in Maharashtra.

4. The Style and metres

Śrī Raghunātha-deva has been quite successful in narrating the story of Sulocanā in all its salient details in the short compass of just 41 stanzas. A striking feature of his vocabulary is the use of pleonastic or paraphrastic expressions *e.g.* जाया सुरेन्द्रद्विषः (६), इन्द्रजिदग्रकामिनी (१०), सुरेन्द्रजयिनः कान्ता (२०), मन्दोदरीपुत्रवधूः (२२) and भुजंगबाला (२५), फणधरवरकन्या (४०) for सुलोचना; धरित्रीदुहितृपतिः (३९) for रामः; तुरंगजाया (११) and वाजिकान्ता (१९) for वडवा; मृगपति-कृशमध्या (४०) for सिंहकटी; सुतापतिः (३२) for जामाता *i.e.* इन्द्रजित्. 'सु' in सुसीविका (१२), सुसन्मतिः (१८), सुपतिव्रता (२१) and सुपत्रं is almost superfluous and one suspects that the poet uses it as a '*pāda-*

1. I am thankful to my friend Shri D. V. Kale, M.A. for making this book available to me.

2-3. I am indebted to my friend Shri C. G. Karve, B.A. for bringing this information to my notice.

pūraṇa' or verse-filler, particularly in view of the use of वै at the end of a line in stzs. 8, 27, 32 and 33. The use of संचयः (५, ८), निचयः (३) and संहतिः (२४) in the sense of a group or multitude may be noted. The compound सखि-संचय (५) in the sense of a group of *female* friends instead of the correct सखीसंचयेन can be only tolerated by referring to the permissive rule अपि माषं मषं कुर्याच्छन्दोभङ्गं न कारयेत्'. ईक्ष्य (32) and कनीयसं (33) are mistakes for ईक्षित्वा and कनीयांसम्. The lengthening of the vowel in सुसीबिका for the correct सुशिबिका may be justified in the same way. In spite of these slight blemishes, the poem does undoubtedly possess certain literary excellences which mark out its author as a worthy poet. His use of alliteration may be noted as a prominent feature of his style; प्रणतिततिं ततान तन्वा (९), जननीमतिर्मतिमतामधिपः (१६), वर्वर्ति सदग्रवर्ती (१८), कपिराजराजिराजः (४१), वीरधीरहीरः (४१) may be noted as the more striking examples of the same. अन्त्ययमक is noticed stzs. 26, 21^{ab}, 8^{ab} and 34^{bcd}; and शृङ्खलायमक in 23^{bc}. The use of the following सुभाषित also deserves to be noted: किं गतेन हि कथालपनेन (२७), वाचालता न हि शिवा महतः समीपे (२९) and भृत्यवर्ग-सुखदो हि सत्प्रभुः (३०). Rāma's words of consolation to Lakṣmaṇa are reminiscent of "का ते कान्ता कस्ते पुत्रः संसारोऽयमतीव विचित्रः" in the चर्पटपञ्जरिकास्तोत्र of श्रीशंकराचार्य. Lakṣmaṇa's mild rebuke administered to Rāma for having lamented after the abduction of Sītā is not met with in other versions of this story, and show the originality of our poet at least in this particular detail. The presentation of the story in simple and sonorous language characterised by pleasing alliteration go to prove that Śrī Raghunāthadeva had many traits that go to make a good poet.

He has used eleven different *metres* in the forty-one stanzas. He has used mixed metres in five stanzas. The combinations of मणिरंग and स्वागता (२७), इन्द्रवज्रा and वसन्ततिलका (२२, २८), इन्द्रवंशा, इन्द्रवज्रा and उपेन्द्रवज्रा (१८) though not impossible are unusual.

5. The Author and his Date

It is not known what other works, if all, were written by our author, in addition to the *Indrajit-Kāvya*. From the 1st stz. of this poem he appears to be a devotee of Śrī Rāma. The only Ms. so far known to exist of this poem is not dated. Therefore it is very difficult to say when and where he flourished. If it could be

conceded that he was indebted to the *Rāmavijaya* of Śrīdhara (died 1730 A.D.) then he would appear to be a Maharashtrian poet of the latter half of the 18th century, and '*deva*' at the end of his name may be taken as the surname "Deva".

In the end I would like to request my readers to communicate to me any information about other Mss. of this poem or the author if they come across it in the course of their study.

श्रीरघुनाथदेवविरचितं

इन्द्रजित्काव्यम् ।

श्रीगणेशाय नमः। अविघ्नमस्तु।

वन्दे रामपदारविन्दममलं सीतालिनीसेवितं
भक्तानामतिसौख्यदं सुरुचिरं वृन्दारकैरर्चितम् ।
कर्तुं काव्यमतीव बालसुखदं खेदापनोदाय च
श्रीमद्दाशरथिर्दयाजलनिधिः प्रीयात् प्रियार्थो मयि ॥ १ ॥

आसीदिन्द्रजितस्तु कापि महिषी सत्पद्मनेत्रा सती
यस्या नाम सुलोचनेति सुतरामन्वर्थकं सद् बभौ ।
सा पर्यङ्कतले कदाचिदबला तस्थौ सखीवेष्टिता
तत्रैकं महदद्भुतं यदभवत् तत् संश्रृणुध्वं जनाः ॥ २ ॥

आकस्मिकश्चत्वरभागमध्ये
पपात पाणिः फणिना सदृक्षः ।
दृष्ट्वा सखीनां निचयस्तदानीं
सुलोचनायै कथयांबभूव ॥ ३ ॥

अये सखीदं बहु कौतुकं नः
संदृश्यते चत्वरभागजातम् ।
त्वं चापि याहि त्वरयाङ्गणाय
तत् पश्य पाणिः पतितो हि कस्य ॥ ४ ॥

इतीरिता सा सखिसंचयेन
सद्यः समुत्थाय जगाम तूर्णम् ।
विलोकयामास नृपस्य पाणिं
स्वभर्तुरेवेति विवेद पश्चात् ॥ ५ ॥

सा खिन्नाश्रुमुखी सखीपरिवृता पाणेः समीपं गता
किं जातं मम वल्लभस्य समितौ का वा गतिर्मे विधे ।
इत्थं सा विललाप राजवनिता स्मृत्वा मुहुः पूर्वजं
कर्मात्यन्तसुखोदयं दयितजं जाया सुरेन्द्रद्विषः ॥ ६ ॥

ददौ भुजायैव सुपत्रमेकं
विलेखनार्थं निजवल्लभस्य।
लिलेख सोऽपीन्द्रजिदग्रहस्तः
पत्रं विचित्रं रणजातवृत्तम् ॥ ७ ॥

कुम्भाभस्तनि सुविशालपद्मनेत्रे
वृत्तं मे शृणु रणजातमिन्दुवक्त्रे ।
सत्रेऽहं कपिवरसंचयैः सुदुष्टै-
र्नष्टे वै निहतवपुश्च लक्ष्मणेन ॥ ८ ॥

भूमौ यत् पतितमथो शिरः सुभिन्नं
हृत्वासौ ऋषभकपिः कपीन्द्रयुक्तः ।
आगच्छद् रघुपतिसंनिधिं स तस्मै
तद् दत्वा प्रणतिततिं ततान तन्वा ॥ ९ ॥

अवलोक्य विचित्रपत्रमित्थं
बहुशोकाकुलमानसा तदानीम् ।
वरमिन्द्रजिदग्रकामिनी सा
परिरेभे रभसा तमेव पाणिम् ॥ १० ॥

गृहं हि नत्वा विषयान् विषाणि
मत्वा त्वरासक्तमतिः सती सा ।
गन्तुं विदेहाधिपकन्यकायाः
पत्युः समीपं स्वमतिं चकार ॥ ११ ॥

ततः समुत्थाय तुरंगजाया-
मभ्यारुरोहालिजनेन युक्ता ।
हस्तं समारोप्य सुसीबिकाया-
मग्रे चलन्त्यामचलच्च पश्चात् ॥ १२ ॥

गत्वादौ श्वशुरगृहस्य निकटं तस्मै निवेद्याखिलं
तस्याज्ञामधिगन्तुमेनमवदत् खिन्नानना साङ्गना ।
आज्ञां देहि निशाचराधिप शिरः प्रागेशितुर्याचितुं
गच्छामि त्वरितं कपीश्वरपतेस्तस्यान्तिकं निश्चितम् ॥ १३ ॥

इत्याकर्ण्य रुषाकुलः किल तदा नाज्ञां ददौ रावण-
स्तामित्थं समुवाच नैव गमनं युक्तं परस्यान्तिकम् ।
अत्रैवाशु तमानयामि चतुरे बद्ध्वा च युद्ध्वा रिपुं
त्वामत्यन्तसुरूपिणीं परवधूं संस्थापयेद् राघवः ॥ १४ ॥

तमवोचदिन्दुवदना वचनं
परितः समीक्ष्य मनसा चतुरा ।
परदारहर्तुरिह कस्य सुखं
स च राघवः परपवित्रमतिः ॥ १५ ॥

मरुतः सुतोऽपि वनितासु चिरं
जननीमतिर्मतिमतामधिपः ।
अथ लक्ष्मणोऽपि पक्ष्मणा परं
परकीयदारगणमत्र नेक्षते ॥ १६ ॥

अथ रावणस्य वनिता वचनं
समवोचदेतदुचितं चपलम् ।
अपि गच्छ रामनिकटं प्रकटा
सुमतिश्च तस्य जगति प्रथिता ॥ १७ ॥

बिभीषणोऽस्मत्कुलभूषणोऽसौ
तत्रैव वर्वर्ति सदग्रवर्ती ।
त्वत्पक्षपाती भविता सुसन्मति-
स्तवादरं तत्र करिष्यतीव ॥ १८ ॥

ततः सुवेलाचलगन्तुकामा
त्वरापरा सा न किमप्यवोचत् ।
सद्यः समारुह्य तु वाजिकान्ता-
मभ्याययौ यत्र हि रामचन्द्रः ॥ १९ ॥

सा दृष्टा सकलैः कपीश्वरगणैः केयं कुतो वागता
किं सीतैव समागता बत भयान्मुक्ताशु रक्ताशिना ।
एवं तेषु ससंशयेषु सकलाँल्लङ्काधिनाथानुजः
प्रावोचद् वचनं सुरेन्द्रजयिनः कान्ता दरीदृश्यते ॥ २० ॥

बिभीषणः संनिधिमागतायां
सुलोचनायां सुपतिव्रतायाम् ।
अवेक्ष्य तामिन्दुमुखीमवोचद्
विचिन्त्य तद्भर्तुरुदग्रवीर्यम् ॥ २१ ॥

सद्योऽवतीर्य रघुवर्यपदारविन्दं
मन्दोदरीपुत्रवधूर्ननाम ।
मद्भर्तृशीर्षं रघुवर्य देहि
प्राणप्रियं द्रष्टुमिहागतास्मि ॥ २२ ॥

त्वया कथं ज्ञातमिदं सुनेत्रे
यदस्मदानीतमिदं वराङ्गम् ।
वराङ्गना सा वदति स्म रामं
भुजेन दत्तं लिखितं सुपत्रम् ॥ २३ ॥

मिथ्येयं वदति सुलोचना विचित्रं
पत्रं किं लिखति भुजो हि निर्गतासुः ।
इत्थं सा कपिवरसंहतिः समूचे
चेदित्थं हसतु[1] शिरस्तवोदितेन ॥ २४ ॥

अथ तद्धसनाय नर्मयुक्तं
त्विदमूचे वचनं भुजङ्गबाला ।
कपयश्च पयोजपद्मनेत्रा-
वदनन्यस्तदृशोऽवतस्थिरे ॥ २५ ॥

किमिति नो वदसि प्रणतास्मि ते
मम समुत्सुकता तव सुस्मिते ।
प्रविजितोऽसि यतः खलु वानरै-
र्लघुबलैः समितावथ वा नरैः ॥ २६ ॥

यद्यहं समितावभविष्यं
त्वानयिष्यमिहमत्पितरं वै ।
त्वत्सहायकरणार्थमिहास्तां
किं गतेन हि कथालपनेन ॥ २७ ॥

इत्थं विनोदं गदितं प्रियायाः
संश्रुत्य हास्यकरमास्यमपश्यदस्याः ।
हास्यं चकार च शिरस्तदिदं विलोक्य
सर्वेऽपि वानरगणाः स्मयमापुरुच्चैः ॥ २८ ॥

राजन् किमेतदतिविस्मयकारि हास्यं
निर्जीवमूर्धविहितं वद नः स्वभृत्यान् ।
कापेयमित्थमभिधाय बभूव तूष्णीं
वाचालता न हि शिवा महतः समीपे ॥ २९ ॥

आकलय्य लपितं कपीरितं
संजगाद जगतः प्रभुः स्वयम् ।
तोषयन् सकलवानरावलिं
भृत्यवर्गसुखदो हि सत्प्रभुः ॥ ३० ॥

इयं भुजङ्गस्य सुतैव सत्यं
पिता भुजङ्गः खलु लक्ष्मणोऽयम् ।
यश्चास्य हन्ता स कथं विदध्या-
देतस्य साहाय्यमतो जहास ॥ ३१ ॥

1. हसतु is an emendation for हसति in the Ms.

इति वचः परिपीय स लक्ष्मणः
क्रमसमायुतमानसवृत्तितः ।
बहु शुशोच सुतापतिमारणात्
स्वदुहितुः पतिमस्तकमीक्ष्य वै ॥ ३२ ॥

जगाद रामः स्वकनीयसं सः
शमं विधित्सुर्विधिदर्शिवर्यः ।
कः कस्य हन्ता जनकश्च को वै
सुता च का भ्रातरयं भ्रमस्ते ॥ ३३ ॥

आश्लिक्षः कथमथ सीतया वियुक्त-
स्तत्सक्तस्तरुलतिका वनोपकण्ठे ।
तन्नाम प्रतिदिनमश्रुरुद्धकण्ठे
संपेठे किमु भवता न वा चकण्ठे ॥ ३४ ॥

त्वयापि चेत्थं विहितं न निन्द्यं
मयैव किं दाशरथेऽपराद्धम् ।
सीतावियुक्तस्य लतादिसङ्गः
कथं समीचीन इदं वदाशु ॥ ३५ ॥

यदा दया तन्मन आलिलिङ्ग
प्रचक्रमे जीवयितुं स सद्यः ।
तमिन्द्रशत्रुं दिवि देवतालि-
र्महद् भयं प्राप विकम्पमाना ॥ ३६ ॥

विदूरगाः केचन तन्निशम्य
प्लवङ्गमाः संगमयांबभूवुः ।
वक्तुं न शक्नुश्च तदा हनूमान्
कृताञ्जली राममिदं जजल्प ॥ ३७ ॥

अहो महाराज न युक्तमेतद्
दयासमुद्रस्य तु सर्वथा ते ।
सरीसृपस्येव सुदुर्जनस्य
पुनर्गृहायानयनं न युक्तम् ॥ ३८ ॥

अथ विनमितगात्री शेषपुत्री धरित्री-
दुहितृपतिवचो यत् क्षीरतुल्यं निपीय ।
तदुपरि च हनूमन्मुख्यशाखामृगोक्तं
वचनममृतमध्ये क्ष्वेडसेकं हि मेने ॥ ३९ ॥

रघुवरपदपद्मे मूर्धपद्मं निधाय
  प्रियतममधिगन्तुं तच्छिरःपद्ममेनम् ।
मृगपतिकृशमध्या मध्यभागे कपीनां
  फणधरवरकन्या स्त्रीषु धन्या ययाचे ॥ ४० ॥

व्यतरत्[1] कपिराजिराजराजः
  फणिराजसुताकरे शिरस्तत् ।
वरमप्यथ वीरधीरहीरः
  पतिलोकं प्रति याहि शं लभस्व ॥ ४१ ॥

श्रीरघुनाथदेवविरचितं इन्द्रजित्काव्यम् ।

श्लोकसूची ।

1. व्यतरत् is an emendation for अतरत् in the Ms.

श्रीरघुनाथदेवविरचितं इन्द्रजित्काव्यम् ।

वृत्तसूची

१. उपजातिः – ३-५, ११, १२, १८*, १९, २२*, २५*, २७*, २८*, ३१, ३३, ३५, ३७.
२. उपेन्द्रवज्रा – ७, २१, २३, ३६, ३८.
३. औपच्छन्दसिक (= मालभारिणी) – १०, ४१.
४. द्रुतविलम्बित – २६, ३२.
५. प्रमिताक्षरा – १५, १६, १७.
६. प्रहर्षिणी – ८, ९, २४, ३४.
७. मालभारिणी – १०, ४१.
८. मालिनी – ३९, ४०.
९. रथोद्धता – ३०.
१०. वसन्ततिलका – २९.
११. शार्दूलविक्रीडितम् – १, २, ६, १३, १४, २०.

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*The stanzas 18, 22, 25, 27 and 28 are in the उपजाति metre, though they present a combination of metres other than इन्द्रवज्रा and उपेन्द्रवज्रा. See the *Jayadāman* by Prof. H. D. VELANKAR, p. 154, no. 29. The *Gaṇa-schemes* of the stzs. are as follows :- *18.* ज त ज ग ग + त त ज ग ग + त त ज र + ज त ज ग ल. The final syllable of the fourth *l.* is गुरु by वा पादान्ते - वृत्तरत्नाकर १-९. It is a combination of उपेन्द्रवज्रा, इन्द्रवज्रा, इन्द्रवंशा and उपेन्द्रवज्रा respectively. *22.* This is a combination of वसन्ततिलका in the first line and इन्द्रवज्रा in the last three lines. *25.* The first three lines are in the अर्धसमवृत्त, मालभारिणी. The last line is in the scheme स भ र ल ग. If we supply ते at the end of this line it would be स भ र य and the whole of the stanza would be in the मालभारिणी metre. *27.* The first line is in the *Gaṇa*-scheme र स स ग. This is the मणिरङ्ग or मणिराम metre; see the *Jayadāman*, p. 125, no. 30. The last three lines are in the स्वागता metre. If we read यद्यहं हि समिता॰ in the first line, it would be in the स्वागता and consequently the entire stz. also would be in the स्वागता. *28.* The first line is in the इन्द्रवज्रा and the last three in the वसन्ततिलका metre. I am thankful to my *guru* Prof. H. D. VELANKAR, for helping me in fixing up the metres of the stanzas mentioned in this note.